

A SERIES OF SELF-PORTRAITS MADE IN JEWELRY FORM

PROBLEM IN LIEU OF THESIS

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CHAPTER I

ORIGIN OF STUDY

The inspiration for this series stems from the classical student's assignment of executing a self-portrait. For the past several years I have been using my personal symbols to embellish the outer surface of wearable jewelry pieces. I felt that I could take my personal symbols and create a stronger, more meaningful statement than in previous work. For this reason, I chose to work at expanding my personal symbols and to employ them as more than just a surface treatment to create a self-portrait.

Problem and Procedure

The problem consisted of creating a series of jewelry pieces in metal which embody the concept of a self-portrait. Each piece in the series has a physical outside and an inside area in its structure which together form a conceptual self-portrait. Each piece was partly preplanned in detail and partly spontaneously executed. The spontaneously executed parts of the individual pieces serve to include the presence of the subconscious self-image. The series when viewed as a whole or as individual parts will give an insight to my self-image.

In order to form an inside area in the piece, each had to be shaped or hollow to some extent. This was achieved through centrifugal casting, fabricating or combining the two methods to create the pieces. To help gather data for this problem and solve construction problems, a working journal was kept and slides were taken at various intervals to record processes. The journal includes preliminary sketches of the preplanned parts of each piece, notations, difficulties and solutions for each piece. Since part of this problem involved expanding my personal symbols, a self-evaluation criteria for the working journal was established. The criteria for self-evaluation are as follow:

1. The inclusion of some symbolic "outside" and an unseen or partly hidden "inside" in the structure of each piece.
2. A recognition of self-perception in each piece.
3. The arousal of an overall "gut" feeling toward the design and finished project.
4. An objective statement, as an artist, about the design quality.

The completed series includes six pieces. The discussion of each piece describes the process involved in creating each piece and summarizes the data gathered from the working journal.

CHAPTER II

DESCRIPTION OF PIECES AND PROCESSES

"Lady's Vanity"

This first piece was designed with the preconception that the inside area of the self-portrait should be almost totally hidden within the outside structure. The concept for this piece was along the lines of a self-image container, the container representing the body and mind containing the ego.

The outside structure of this piece took the form of a bracelet. The outside or main portion of the bracelet was constructed from eighteen gauge sterling sheet. The sterling was first made into a hollow bracelet unit tapering from one-half inch depth at the center top to a thickness of one-sixteenth of an inch at the center back (see Fig. 1, p. 7). My intention was to saw the hollow structure in half and place a hinge at the back of the two severed units. The hinge would allow the two units to swing apart and reveal a self-image hidden on the inside. However, during the soldering operation to construct the bracelet, the air hole required to prevent the hollow form from exploding sealed over and caused the constructed piece to expand in an irregular manner. The expansion caused some stress cracks in the

metal. Fortunately, the irreparable cracks were located at the back of the bracelet where the hinge was to be attached. The cracks were removed by cutting away a one-inch section at the back of the bracelet. The remaining piece of bracelet was then sawed into two equal halves as first intended.

The two "C"-shaped halves were then sunken and formed so that the center top, where the sections meet the surface, would curve back and out to form an oval shaped viewing area into the inside (see Fig. 2, p. 8). To accentuate the upward and outward push of the metal, the top edges of the bracelet were textured and thickened with a ball pien hammer. This texture also softened the straight, hard edges of the structure creating a more feminine appearance. The manipulating of the outside of this structure was very successful in making the total statement stronger. Because of this success, the following pieces outside structures do not attempt to hide or contain an image. The outside structures become a greater part of the self-image.

The hinges and closing device for this bracelet were constructed with eight gauge tubing and round sterling wire. Two hinges were constructed for the back of the bracelet; the remainder of the one-inch gap caused by removing the cracks was taken up by a section of fourteen gauge sheet. The hinge on the left side of the back was soldered solid so that closure problems could be avoided. The closing device for this piece is a simple version of a slip hinge attached

to each side of the top opening. Two pieces of eight gauge tubing were used to construct the slip hinges. Two pieces of round wire with oval cast shapes soldered to each form the two slip pins which hold the bracelet closed.

The oval opening into the inside area of the bracelet lent itself to an image with a thrusting forward motion. I decided on the face image as the center of interest for the inside area. The face was centrifugally cast in sterling so that the total outside view would appear unified in materials at least. The face is soldered to the center of a constructed "I" shaped carriage device of twenty-four gauge sheet which is curved to allow the face and its surrounding area to slide in and out of the hollow section of the bracelet (see Fig. 2, p. 8). Simple stops to prevent the "I" section from coming completely out of the bracelet were made from half-round eight gauge wire and twenty-four gauge round wire. These stops were attached to the inside of the bracelet so the "I" shape would only extend to reveal an inch of surface on each side of the face.

The face shape suggested the presence of hair. I elaborated the hair theme by the addition of small seed pearls and opals to create a glittering fantasy atmosphere to the piece. The feminine form which is suggested in the outside structure relates very well with the inside image of woman, the softness of hair, the pastels of pearls and opalescent colors. The hair image was formed in wax and the selected

stones were arranged in place. The stones were positioned into the hair so they were not visible until the bracelet was all the way open (see Fig. 3, p. 9). The hair was electroformed in copper. Once the copper had formed around the stones and was holding them in place, the piece was then electroformed at seven amperes to obtain a foaming granular effect in copper. This was then boiled away and the back side of the face was electroformed to give a more even appearance and to secure the stones from the back. The copper was oxidized with a hot solution of liver of sulphur.

The concept of hiding one's vanity or feelings that I hold precious was successfully portrayed in this piece. The statement about keeping one's inner feelings enclosed for privacy is also relayed in the completed form of this bracelet. I felt at the time of its completion that this piece was a precise statement of my view of my own vanity. I also felt that the title of this piece became as much a part of the self-portrait as the metal work which formed the image.

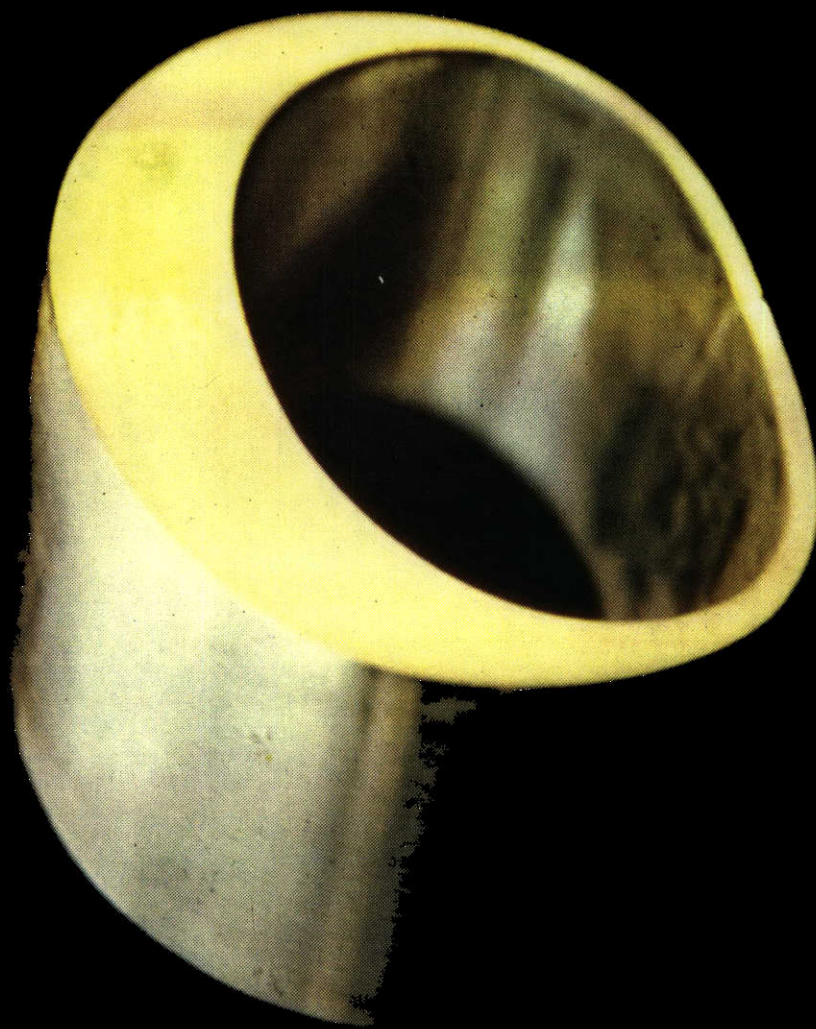


Fig. 1. Hollow bracelet form

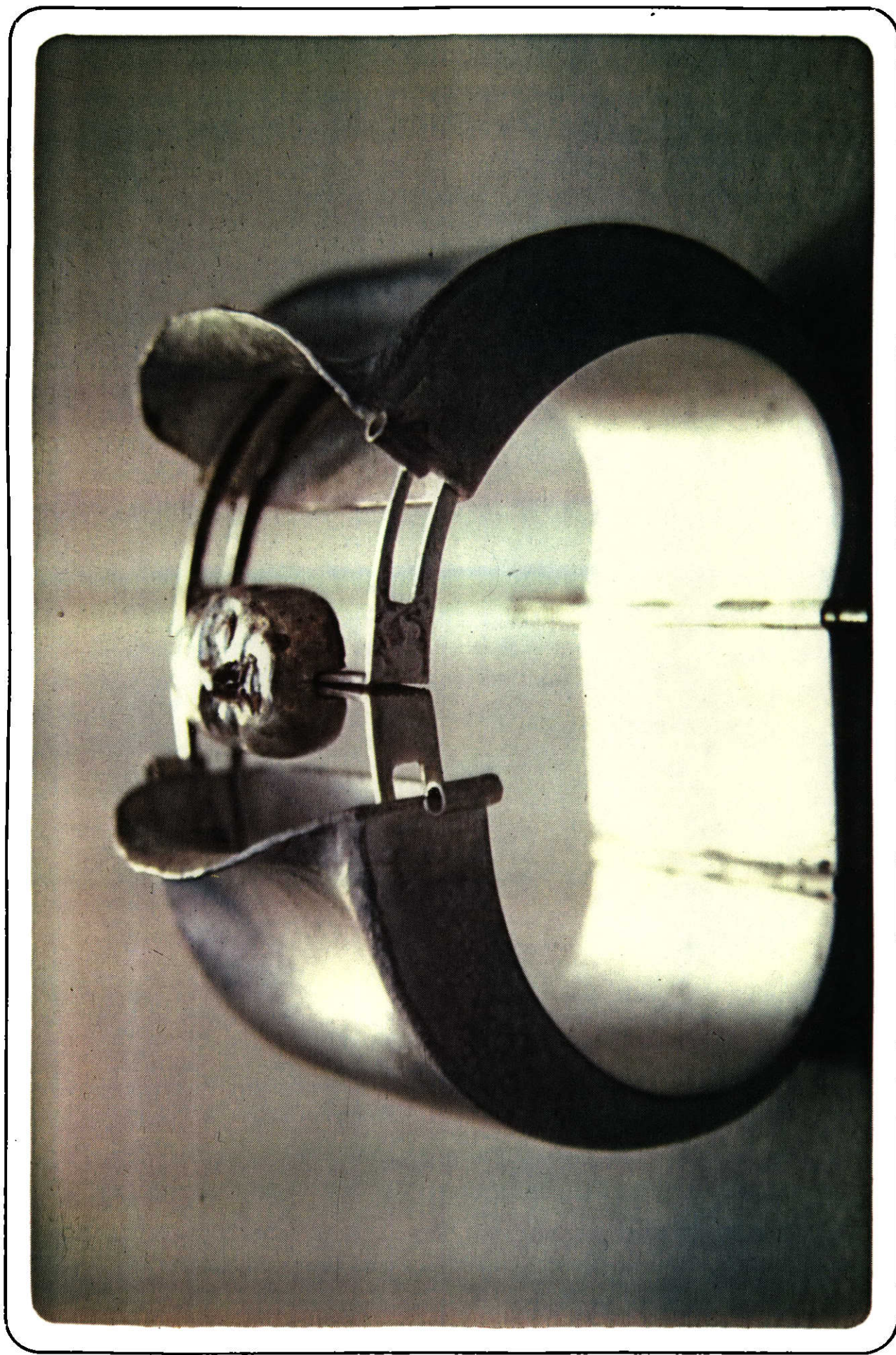


Fig. 2. "Lady's Vanity"

Fig. 3. "Lady's Vanity"

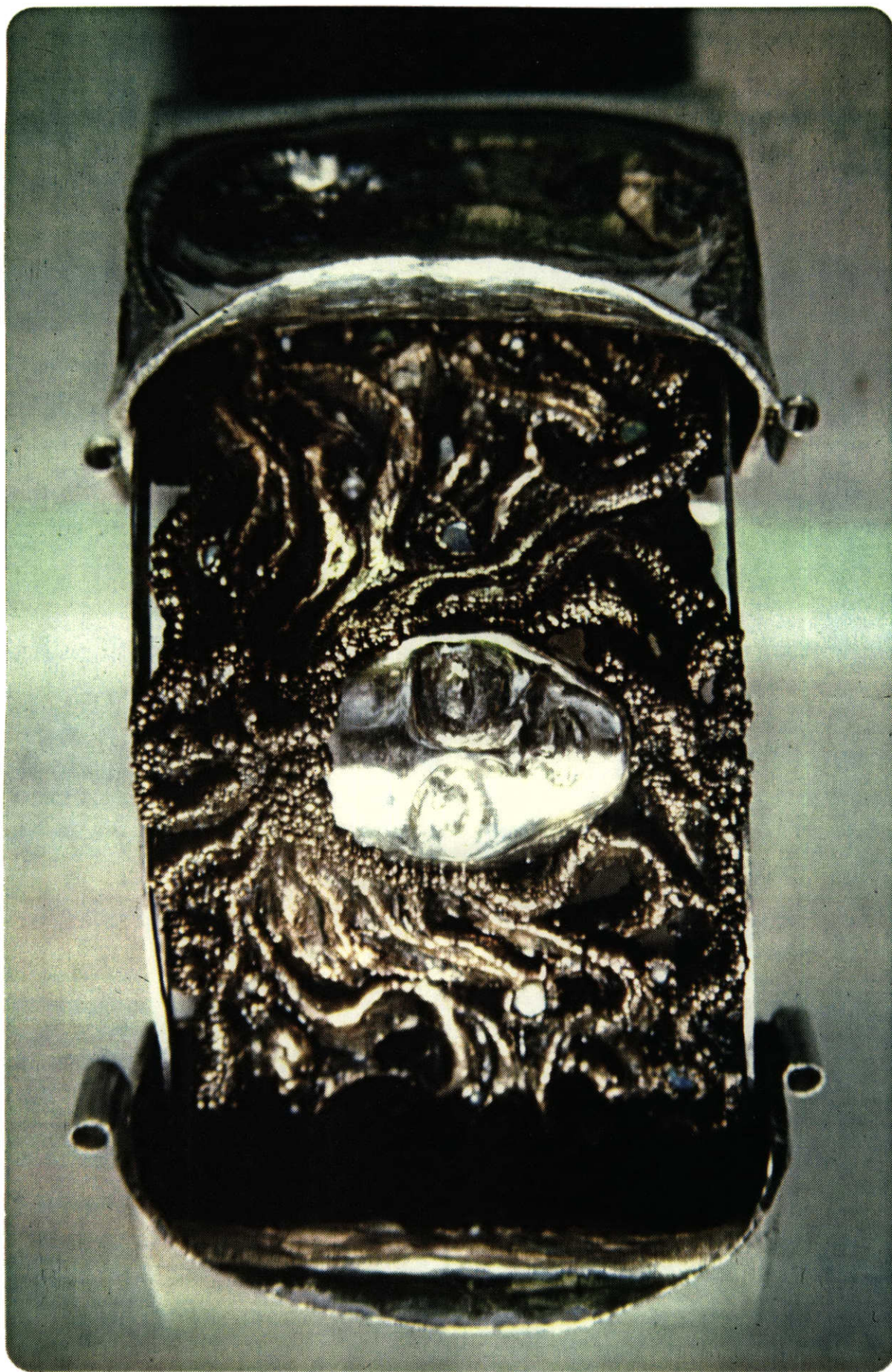




Fig. 4. "Lady's Vanity"

"Badge of Dreams"

This is the only piece in the series that is not in bracelet form. I chose the form of a coat pin or large broach for this piece because it would add an atmosphere of aged or past fashion to my symbols. The intention of the completed piece was to represent a frame holding the image of a past self-portrait. With the creation of this piece, I began using the concept of viewing myself in respect to certain times, events or periods in my life. The following pieces in the series tend to be created with this same concept in mind.

The face image and execution of the hair form in a cloud-like manner was preplanned as was the general landscape motif. This piece embodies the euphoria that comes with the idealism of natural surroundings. The piece reveals my attitude toward nature, the growth it can provide and the preciousness of things saved or recycled. I constantly find that I collect things that have been found or given to me, which gave me pleasure in the past. These things from the past I cling to as a memory of another time, perhaps a time when I was a different person. The overall appearance of this piece was to reflect my collective nature. Since I am a collector of objects, it seemed justifiable that I should have a collectively symbolic piece.

The preplanned face image and cloud-like hair were executed in wax. The leaf structures which grew spontaneously

out of the endings of the hair area were formed out of eighteen gauge sheet wax (see Fig. 5, p. 15). Three small flower images among the leaves also grew spontaneously as a representation of the passage of time. They represent past, present and future. Texture on the surface of the forms was applied while the form was still in wax. The total piece was then shaped in a concave manner. This created an inside area between the actual piece and the surface on which it would be worn. The piece was then cast in sterling.

The metal backing on the cast part was constructed out of twenty gauge brass sheet which was formed to fit the concave shape. The brass sheet extends over two-thirds of the pin's back. Wood could then be inlaid and viewed from both sides (see Fig. 6, p. 16). The actual pinning device was constructed and formed out of twenty gauge sheet sterling. Its whip-like decorative structure was used to repeat the fanciful lines emphasized on the front of the pin and to add a surrealistic atmosphere to the images combined on the back of the finished coat pin (see Fig. 7, p. 17), an atmosphere which shows images as I wish to see them. The hook form of the pinning device is a spiral type structure. This spiral creates a built-in safety catch for the pin (see Fig. 7, p. 17).

The tree symbol, which was cut from twenty-four gauge sterling, was reticulated and attached to the front of the piece (see Fig. 8, p. 18). This was the last soldering

operation. The brass section was oxidized with a low flamed torch until the colors resembled the oranges of a sunset and then sealed with bee's wax to retain the colors. The sterling was oxidized with a cold solution of liver of sulphur. Oxidized colors help to dictate the choice of wood to be used in the inlay. The woods chosen were among my favorite colors. Ebony was used as the bottom or basic inlay wood because of its ease of manipulation and its qualities of endurance and solidarity. The vermilion was chosen because of its rust color which relates to nature forms. A small sliver of white maple was used to increase the visual depth of the landscape. The woods were laminated together and shaped to fit the pin's back area. Wood was attached using epoxy glue. A small hole was made in the wood to allow the floral structure to be inserted and attached (see Fig. 7, p. 17).

The floral structure found in the inside area were constructed from tokens given to me when I was six years old. The rose form came off a sterling bracelet, and the five pointed flower came from a pin whose broken parts I have always treasured. The flowers were attached to a piece of twenty-four gauge round wire and a small pearl inserted into the center of the rose. The structures were oxidized with liver of sulphur and placed into the wood with a small amount of epoxy.

This piece from the beginning was more symbolic than my first effort. It is perhaps too much of a conscious oriented self-portrait. At its completion, I felt that it would not be as appreciated by the viewer as it is by me. The statement is not as strong as it was in the first piece. The additional knowledge of the history in this piece might clarify its validity as a self-portrait. I am emotionally attached to this piece and feel that it does state a self-image. The solutions arrived from combining the cast images with the flat sheet metal images were very successful and should prove to be an invaluable asset in future work. The combining of the different metals was also successful and seemed to help achieve a greater visual depth in the piece. This piece is literally a recycling of a past self-image.



Fig. 5. "Badge of Dreams"



Fig. 6. "Badge of Dreams"



Fig. 7. "Badge of Dreams"

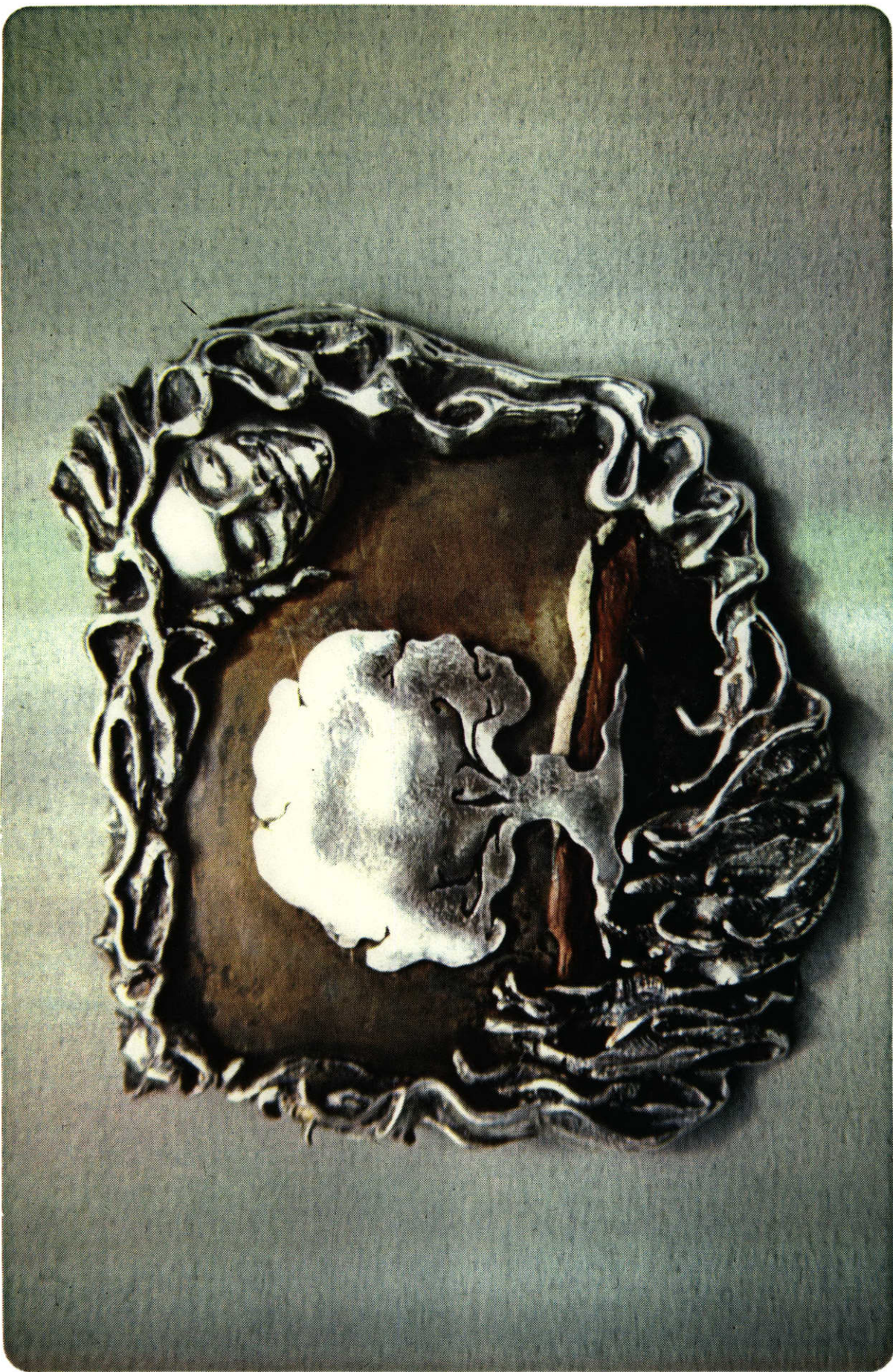


Fig. 8. "Badge of Dreams"

"Time's Parody"

In creating the previous piece I started using the concept of viewing myself in respect to certain times and events or periods in my life. This piece was created using the concept that time enforces limits and changes upon my self-image. The completed form of this bracelet was to reflect the passage of time and its influences which form one's self-image.

The use of a broken watch face and the face image which protrudes out of its surface was planned, as was the exclusion of the numbers one through four (see Fig. 9, p. 22). The numbers excluded represent the time of night and afternoon in which I find myself most concerned with creating objects. The face and surrounding images dominate the finished piece as creative efforts dominate my time usage and self-image.

The total bracelet form was executed in wax. I worked the wax form upon the surface of a large drinking glass so that the completed wax model would have a natural curve built into its structure. The grey pearl, the glass eye from a toy and the watch face were worked into the wax so that after the piece was cast they could be remounted. Texture in this piece was applied by hand while the forms were still in wax. The leaf forms were made from eighteen gauge sheet wax and most of the vine forms were made with carving wax. The vine and leaf structure was to relay the image of

growth with the passage of time. The open space in the vine work was left to symbolize my future and incomplete growth (see Fig. 11, p. 24).

When the wax work was completed, the total bracelet was removed from the surface of the drinking glass. Leaf forms and texture were then added to the inside area of the bracelet. The grey pearl, the watch face and the glass eye were removed before the piece was centrifugally cast in sterling. The finished cast piece was oxidized with a cold solution of liver of sulphur.

The mixed media found on the inside of the watch face was spontaneously chosen and attached using clear varnish (see Fig. 12, p. 25). The sheet music was chosen to represent the influence of music on me and the great deal of time I use to dedicate to playing music. The words present represent some of my ideas which have changed with the passage of time. The portion of an old photograph revealing an eye was chosen to represent the visual experiences and changes that the passage of time brings. The insect wing was chosen to represent the changes or metamorphosis that indicates the passage of time. The small clock hands represent how the passage of time seems to point my creative efforts and life style in a direction. The watch face, its attached mixed media and the grey pearl were mounted in the bracelet and held fast by the metal tendrils of the design (see Fig. 13,

p. 26). The glass eye was mounted with a small amount of epoxy glue.

Upon completion I was very satisfied with the piece as a statement. The statement shows the influence of music, metal work and time upon my self-image. The imagery in the bracelet communicates that I feel my self-image has changed and is now in a state of growth. The whimsical overall appearance of this self-portrait communicates the concept that this piece is a parody of myself.



Fig. 9. "Time's Parody"

Fig. 10. "Time's Parody"





Fig. 11. "Time's Parody"



Fig. 12. "Time's Parody"



Fig. 13. "Time's Parody"

"Roses, Wings and Things That Sting"

The concept of this portrait stems from an emotional reaction to the change of my marital status. The imagery is part of my emotions captured in metal. This piece also sets a new direction in my jewelry forms. The construction of this piece was done with no consideration given to actual wearability of the finished piece. The bracelet form was retained because it seemed to go along with the concept that one reveals or wears emotional responses. The bracelet is wearable, but elements in its structure and its finished weight would make it uncomfortable like some emotional experiences.

The preplanned part of this bracelet was to use the bird and rose images to surround the piece of round porcelain. The piece of porcelain was chosen because of its motif using forget-me-not flowers and its sweet, sentimental appearance. The rose image was chosen to continue the floral motif over the surface of the piece. The bird images were chosen because they were present at my wedding ceremony and therefore have an emotional meaning to me. Since I wanted to use these particular bird images, I made a mold of them using an alginate impression material. The mold was taken from the set of birds, which in their original state are made of Lalique glass and are joined together at the beaks (see Fig. 14, p. 32). I also made a mold of a rose form I found on the lid of a glass container. I then made several

wax impressions using these molds. I separated and rearranged the wax images to begin forming the bracelet's design around the porcelain piece (see Fig. 15, p. 33). The bird images were hollowed out to form the inside area of the piece. I assembled these wax images upon the surface of a large drinking glass so that the finished structure would have a built-in curve.

The wing images grew spontaneously out of the combination of flowers and birds. I felt the design needed a great deal of visual movement or agitation, and a flurry of wings seemed to provide that. As with the bird and rose forms, I pulled an alginate mold of two sets of World War II wings I had in my possession. The wax impression pulled from these two molds were cut apart and reassembled with the wax rose forms. The wing forms completed the overall design, but the total statement for the outside of this piece seemed to call for the addition of thorns. I decided to make the thorns from brass so that they would contrast with the color of the sterling. This would accent the contrast between the concept of thorns and the concept of feathers.

In this piece I wanted to form a definite visual and textural separation between the outside structure and the inside area. The solution was to attach surface images that would be cast to a bracelet shaped from a smooth sheet metal. I stretched, raised and planished a bracelet form out of eighteen gauge sterling sheet (see Fig. 17, p. 35). I took

the images off the drinking glass surface and made them conform to the outside surface of the stretched, raised bracelet. The edge of the bracelet was then trimmed so it would conform to the outline of the cast images. The wax piece was divided into six parts to make centrifugal casting more practical (see Fig. 16, p. 34). To form the inside area, I pierced two heart-shaped openings into the stretched, raised bracelet. These heart shapes opened up into the hollow areas in the bird images when the cast sections were attached to the outside surface of the piece. A hole was also pierced to allow the porcelain section to be inserted through the back of the finished piece (see Fig. 18, p. 36).

The cast images of the birds, roses and wings were soldered to the surface of the bracelet form. Then the thorns made from eight gauge round brass rod were shaped and attached to the surface of the piece. Any sheet metal which extended more than one fourth of an inch beyond the edge of the surface design was cut away. The remaining edge of the sterling sheet was then thickened and formed in a forward motion to emphasize the depth and outline of the surface design (see Fig. 20, p. 38). The piece of porcelain was then inserted through the inside of the bracelet. It is held in place with a ring of twenty-two gauge round wire which is lodged tightly between the back of the porcelain and the stretched, raised sterling. The piece was oxidized with a cold solution of liver of sulphur.

The inside area formed by the hollowed-out sections behind the pierced heart shapes were coated with a layer of general purpose epoxy glue. This epoxy glue is off-white in color which gave me a neutral background for the mixed media and a better surface for attaching the various items. The items chosen to occupy the inside area were attached with small amounts of epoxy glue (see Fig. 19, p. 37).

The items are symbols which usually accompany the ceremonies and expressions of emotional attachment. The two dried sweetheart roses are actually off my wedding cake and are in different stages of bloom. They represent stages or levels of emotion. The cut crystal tear-drop shape is representative of not only the tears one sheds, but also the glittering promises that emotional attachments sometime offer. The pearl button, the bits of lace and trim off of packages represent the fetishes attached to emotionally binding rituals. Attached to the back of the porcelain piece are fragments of my wedding announcement. This also represents one of the fetishes attached to emotional rituals, and it communicates the emphasis I place upon dates or periods of emotional involvement. All the mixed media was sealed with a coat of clear varnish.

Upon completion I felt that the piece was successful as a statement about my ritualistic attitude toward the display of emotions. It might well be the most significant in this series. I was extremely pleased with the combination of the

rose and wing images. The combination of images has already affected other work I have executed, and it appears that these images may have a lasting effect on my future artistic endeavors. The use of the stretched, raised form to back the cast portion accomplished a separation of the outside and inside areas. It is a solution I will employ in future work. The shaped and thickened edge was an effective finishing technique and helped to unify the connection between the sheet metal and the cast forms. I intended to use this edge as a decorative element in the future. I feel the completed imagery formed a portrait of my emotional self-image. The creating of this piece has improved my self-image in that it makes me feel good to know I can make use of my emotions to help create a visual statement.



Fig. 14. Originals used for molds

Fig. 15. "Roses, Wings and Things That Sting"



Fig. 16. "Roses, Wings and Things That Sting"



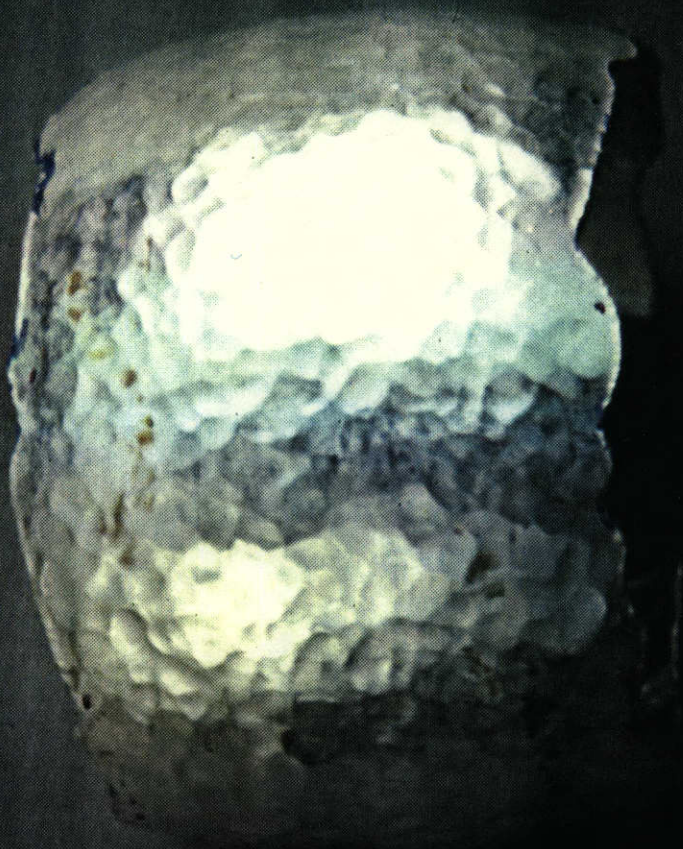


Fig. 17. Stretched, raised bracelet form

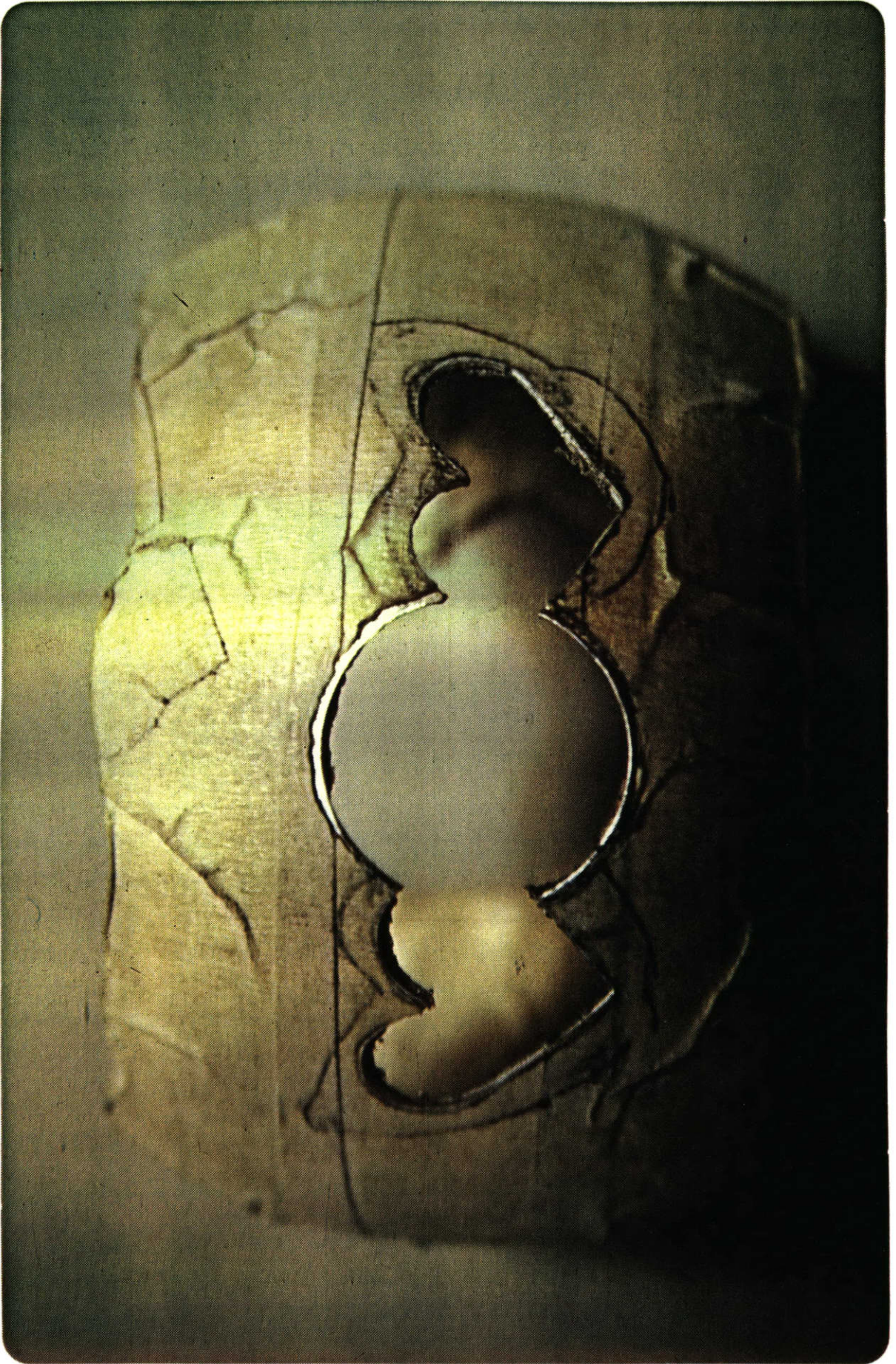


Fig. 18. Pierced, stretched, raised bracelet form



Fig. 19. "Roses, Wings and Things That Sting"



Fig. 20. "Roses, Wings and Things That Sting"

"Sheltered"

In creating this piece, I started with the concept that I at times withdraw from social activities and return to an atmosphere or place in which I am totally at ease. Usually this place or atmosphere is provided by my family. Therefore, I used the rather cliché image of a family tree to communicate the comforting strength and sometimes overpowering effect the family unit has on my self-image. This piece, like the previous pieces, is in bracelet form. Unlike the other pieces, this bracelet is a stronger statement when not being worn.

The preplanned tree form was first executed in wax so that it was a free-standing piece which would fit the shape of the wrist (see Fig. 21, p. 43). This form was obviously going to be very heavy when cast. To reduce the final weight, I hollowed out as much of the inside trunk area as possible and left as many open areas in the wax structure as was feasible. The opening and catch mechanism had to be planned in the wax stages of the tree form. I decided that the root-like area of the tree would swing down to allow the wrist to enter. In order to complete a full circle around the wrist, the center branch was extended so that it could be inserted into the root area of the tree form. This would allow me to construct a closing device using a pin which would pass through the root section and the extended branch holding the total bracelet closed. After refining

the wax work, I separated the root section from the main body of the tree form and removed a small section of wax which would allow for the placement of a hinge (see Fig. 22, p. 44). The wax pieces were then textured with a piece of warm window screen wire. The roughness of this texture was to be an important part of my imagery in this piece.

The spontaneous image of a face growing in the hollow of the tree trunk was to represent the influence of the family unit and surroundings on the development of my self-image. While creating the wax face image inside the tree, it began to take on a metamorphic appearance. The face image began to also represent the nurturing of my ego in a self-made environment. The face structure was made as thin as possible, and the area behind the face is hollow so the face would not add much weight to the total piece. The wax face image was removed from the wax tree form so it could be centrifugally cast separately in sterling. The bulk of the tree and the amount of metal needed to cast it was over a reasonable amount for the centrifugal casting method. Therefore, the root section and the face were centrifugally cast. The trunk area of the tree was divided into two parts of approximately equal weight and cast with sterling, using the vacuum casting method (see Fig. 23, p. 45).

The foliage chosen for the tree were sections off an Artilary Fern growing at my parents' house. The use of this actual foliage gives a touch of realism to the total piece.

Sections of the fern were electroplated in copper (see Fig. 23, p. 45). The electroplated foliage is brittle and makes the actual wearing of this bracelet impractical.

All the sterling pieces of the bracelet were then assembled (see Fig. 24, p. 46). The hinge mechanism was formed out of eight gauge sterling tubing and a piece of nine gauge round sterling wire. The closing device was constructed out of a section of eight gauge tubing attached to the center branch and a length of twenty-two gauge nickel silver round wire inserted through the root section into the tubing. A five millimeter pearl was attached to the nickel silver wire to form a head for the pin. Four small sections of twenty-four gauge round sterling wire were soldered to the branches to allow the attachment of the foliage. The foliage was then electroplated onto the tree and studded with small pearls (see Fig. 26, p. 48). The tree was oxidized with a cold solution of liver of sulphur, and the foliage was oxidized with Cupric Nitrate.

Upon completion of this piece, I felt that it was an exotic portrait of my self-image. This piece is very symbolic, and its statement is reflected in its title. Although it is not successful as a piece of wearable jewelry, it is successful as a free-standing piece. With the creation of this piece, I have begun to use the concept of non-wearable jewelry. This form of jewelry will be a definite influence on my future work. The combination of the copper and

sterling was again effective in this piece, as it was in the first piece in the series. The use of texture related well to the imagery in this piece. The total statement is a portrait of escapism and how I shelter my self-image.



Fig. 21. "Sheltered"



Fig. 22. "Sheltered"



Fig. 23. "Sheltered"



Fig. 24. "Sheltered"



Fig. 25. "Sheltered"



Fig. 26. "Sheltered"

"Travel Arrangements"

This is the only piece in the series that was made in the form of an upper arm bracelet. This form was chosen because it gives the bracelet a circular shape instead of the oval wrist shape. The circular shape relates to the shape of a world globe. The concept for this piece was how travel affects my self-image and my work. During the creating of this series, I visited some other countries and states. As a result, I found myself becoming very restless about doing other pieces outside of this series and about changing my environment. This is a portrait of restlessness.

The preplanned portion of this bracelet consisted of a small box structure constructed of eighteen gauge sheet sterling. The top of the box was reticulated to obtain a texture which represents mountainous areas. The top is hinged at the upper left hand side of the box. The hinge was constructed using ten gauge tubing. To the left side of the box, an image of a face with vein-like hair was planned, and on the right side, a winged creature was planned. These two images were executed in wax to conform to the shape of the center box. The hair and the wings were designed to create similar visual movement. The center box and the two wax images were placed on the surface of a large drinking glass so that the other wax work could be executed with a built-in curved surface.

In order to communicate the extent of my past journeys, I chose some of the forms of countries or continents and cut their shapes out of twenty-four gauge sterling sheet. There are six shapes included in the bracelet. The surface of each shape was then reticulated and the shapes curved to fit the working surface of the glass (see Fig. 27, p. 53). They were placed on either side of the central images. Then ten gauge wax wire was worked spontaneously around the shapes and into the hair and wings of the central images (see Fig. 28, p. 54). This continuous flowing motion around the shapes and into the images represents the influence of travel on my thoughts and creative efforts. The face image is representative of my thoughts, and the creature is representative of my creative efforts. Wings on the creature relay the increased creative activity which traveling inspires (see Fig. 29, p. 55).

Texture was applied to the creature and the hair using a piece of warm window screen wire while the forms were still in wax. The closing device for this bracelet was planned while the piece was in the wax stage. A section of the wax wire in the center back of this piece was removed so that a closing device could be attached after the piece was cast. The wax work was now divided into two sections. The reticulated shapes and box were then removed, and the wax work was refined. The piece was removed from the surface of the glass and the two sections centrifugally cast in sterling.

Images to occupy the inside area of the box were chosen to represent some of the ways one takes a trip (see Fig. 30, p. 56). A formed piece of ten gauge sterling round wire was chosen to represent roadways. An airplane cast with Herculoy was chosen as a literal symbol of physical flight. The injection needle and pill obtained from my physician are symbols of mental flight and of the things which allow me to travel in comfort. The metal objects were soldered into the inside area of the box.

The creature and its attached half of the bracelet were soldered to the right side of the lid of the box. The face image and its attached half were soldered to the left side of the box just below the hinge. The closing device was then constructed of ten gauge tubing and a piece of sterling round wire. The closing device is a version of a slip hinge. Tubing was attached to each side of the back of the bracelet, and round wire forms a pin which is inserted through the tubing to hold the bracelet closed. The reticulated shapes of countries were then attached to the surface of the bracelet. The hinge was then finished with a tube rivet which holds the main body of the bracelet together. The total right side of the bracelet now pivots open to reveal the inside area of the box. The piece was oxidized with a cold solution of liver of sulphur.

Upon completion of this piece, I felt that it was a fair statement about the effect travel has on my self-image.

This statement also communicates the importance I place on a periodical change of environment. This piece is not as strong a statement as the two previous pieces in the series. Its literal symbols seem to have removed some of the effectiveness of this statement. However, it communicates the concept of traveling which is a searching or reaching out for change in my self-image.

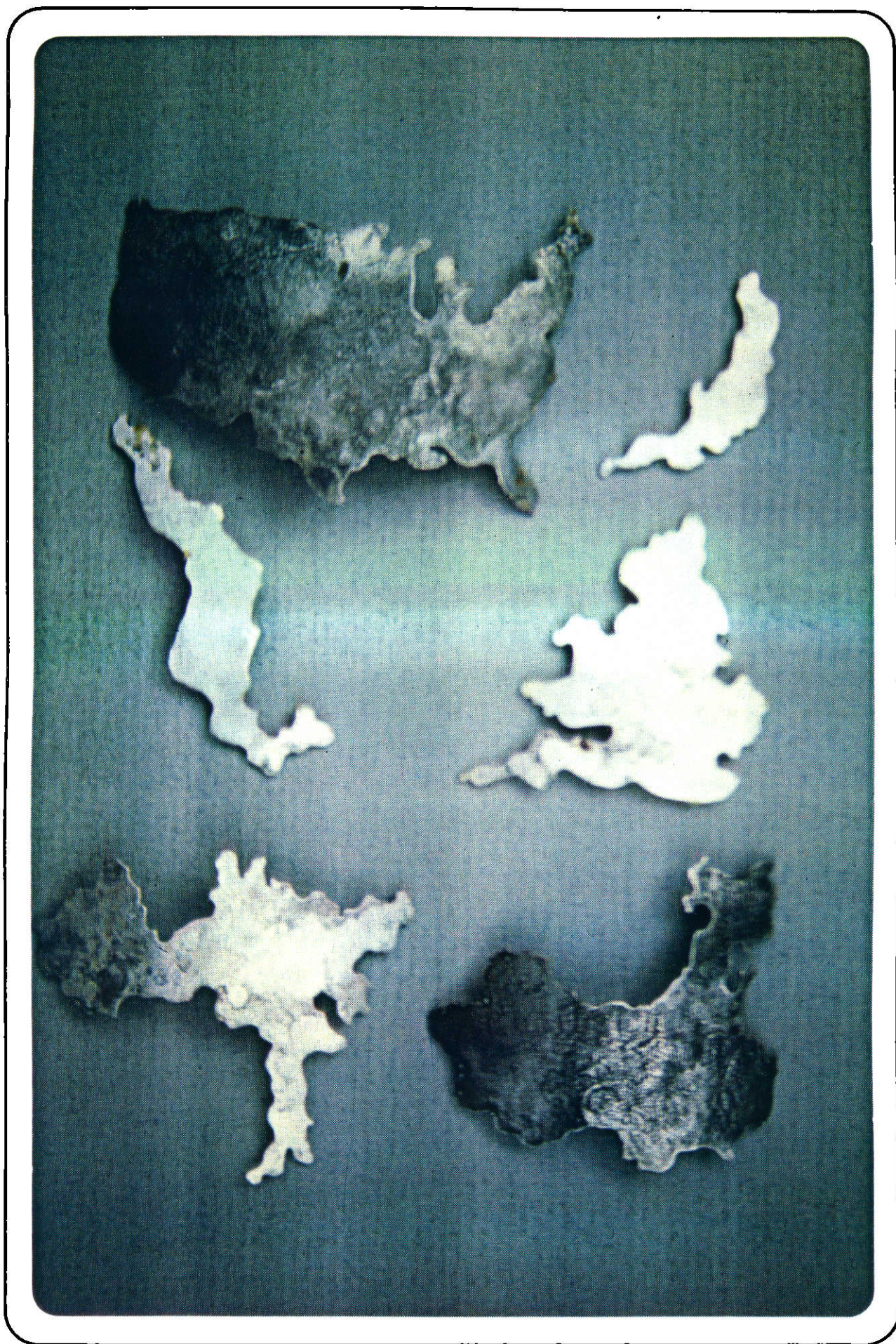


Fig. 27. Reticulated shapes

Fig. 28. "Travel Arrangements"

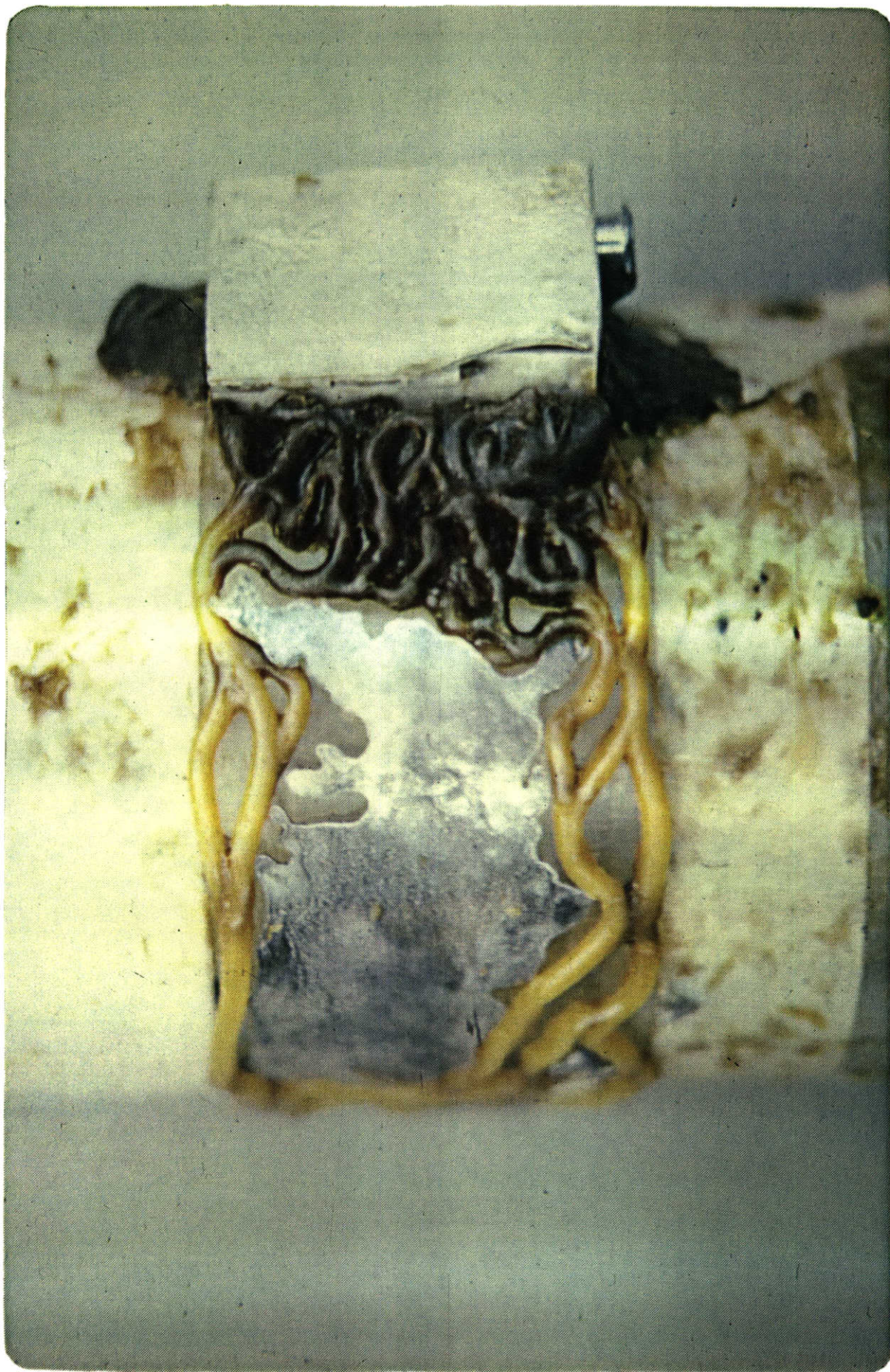




Fig. 29. "Travel Arrangements"



Fig. 30. "Travel Arrangements"

Fig. 31. "Travel Arrangements"



CHAPTER III

CONCLUSIONS

The purpose of the problem was to show that jewelry can be more than just a wearable object and that a self-portrait in metal could be more than just a surface treatment. I wanted to create objects that are not so much a piece of jewelry as they are a visual statement about me as an artist. This series is a success in several respects. Viewed as a unit, I feel the series embodies the concept of a self-portrait. It fulfills the purpose of creating jewelry forms which are more than body adornment. The imagery I explored and developed through the execution of the pieces has developed my ability to produce objects with stronger statement quality than in previous work.

The series is a success from a technical aspect. Combining different metals in one piece added a greater amount of visual depth to some pieces than they might have otherwise had. It also enriched the visual interest of the pieces. The brass and copper added a variation in the range of color which could be achieved in the pieces. Electroforming in copper over actual structures let me add a realistic aspect to the texture of my work. The use of electroforming added a unique texture not before available

in my visual vocabulary. Hammer and filing texture, as well as other applied textures used in the pieces, enhanced the imagery.

The development of more personal imagery was the most significant achievement in this series. The creating of these cast and fabricated forms from sections of other forms or images expanded my visual vocabulary. However, the use of cast structures in combination with constructed or formed pieces has given my work a more finely finished quality that my previous work did not contain. The use of mixed media with the precious quality of sterling has helped me develop a more open-minded opinion of my use of precious metal. The effects of these combinations will give me a more versatile and casual approach to creating other objects.

This series of self-portraits related very effectively my metal work with my self-image. The pieces contain an emotionalism which I feel my past work lacked. The series is not only a reflection of my self-image, but also proof that I physically exist. After all, a self-portrait is the image by which one records her own existence.